

Sir Walter Raleigh's New World:
An Annotated Bibliography from 1987 to the present

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Introduction

The aim of this bibliography is to present all of Sir Walter Raleigh's secondary sources related to the New World. I have attempted to list books and articles by using online databases such as *Modern Language Association International Bibliography*, *EBSCOhost*, and *ProQuest* from 1987 to the present since Christopher M. Armitage's *Sir Walter Raleigh, an annotated bibliography* (1987) already covered two thousand items that had been published between 1576 and 1986.

The bibliography has not been marked off into definite sections, because only secondary sources, especially recent criticism, are listed. Thus, items are simply arranged in chronological order so that readers can follow more easily the development of debates in the field of the current critical history on Raleigh.

The main issue is how to select the material relevant to 'New World'. The term 'New World' is used in the symbolic sense. It

includes not only practical "new islands" which came to be known as America, but also imaginary lands which were inherited from European mythical tradition. While Sir Walter Raleigh is well known as the English military and naval commander and explorer of the New World, he wrote down a large number of notes such as letters, political writings, and poems which are useful as background for understanding his vision of the New World as an imaginary land. These items are also listed in this bibliography.

The focus of this bibliography is on criticism which explores theory, ideology and culture through taking a New World-centered perspective. This view of Raleigh's representation of colonial America is quite recent as such a view goes, and is connected to current trends in Renaissance studies. It has been strongly influenced by Stephen Greenblatt's early book, *Sir Walter Raleigh: The Renaissance Man and His roles* (1973). The most significant study of Raleigh in the last thirty years, this book inaugurated the body of work culminating in *Renaissance Self-Fashioning* and can also be said to represent beginnings of the new historicism. As Stephen Greenblatt argues, Walter Raleigh's *Discoverie* has become something of an icon of the "New Historicist" mode of literary analysis. Some scholars, such as Mary C. Fuller and Louis Montrose, notably those whose writings appeared in the journal *Representation* and were reprinted in Greenblatt's *New World Encounters* (1993), have valuably challenged notions of Euro-American contact. Fuller

seeks to explain Raleigh's image of Guiana as a woman and a woman presented as a sexual object through his figurative language in *Discoverie*. Montrose examines allegorical personification of America as a female nude through the relationship between Sir Walter Raleigh and Queen Elizabeth. These scholars analyze a connection between Raleigh's perception of the Virgin Land in sexual metaphors and Elizabeth's presence as the Virgin queene. At the same time, other scholars touch on the debate over the meaning of "Imperialism" in the Elizabethan era. The representation of the Virgin queene in colonial discourse functions provokes integrity of the English realm. This tendency leads us to expect a change in the current critical history of Raleigh's New World paralleled to movement of colonial America as representation of gender.

List of Abbreviations

*Discoverie : The Discoverie of the large, rich, and Bewtiful Empyre
of Guiana*

The History : The History of the World

The Nymph : The Nymph's Reply to the Shepherd

*The Ocean to Cynnthia : The 11th and last booke of the Ocean to
Cynnthia*

DAI : Dissertation Abstracts International

*SEDERI : Actas del I congreso nacional de la Sociedad Española de
Estudios Renacentistas Ingleses*

NAQ : Notes and Queries

ELH: A Journal of English Literary History

Secondary Sources

1987

- [1] Gentrup, William Frederick. "Political Applications of Classical Friendship in Renaissance." Diss. Arizona State U, 1987.

Investigates Renaissance literary expressions of friendship applied to social and political issues. Although friendship was treated as a private relationship between two people of the same sex in Renaissance literature, Gentrup states that friendship had public, social and political meanings. Raleigh's works are analyzed as the references to friendship in courtesy literature such as the issues of flattery, patronage, and the character of a good "governor" or courtier. [DAI 48 (1987): 654A]

- [2] Gossett, Suzanne. "A New History for Raleigh's Notes on the Navy."

Modern Philology: A Journal Devoted to Research in Medieval and Modern Literature 85.1 (1987): 12-26.

Analyzes Raleigh's minor prose works, *Notes on the Navy*. The works reveals changes in Raleigh's personal and public life, his self-image, and the historical circumstances. The modifications of the original Elizabethan version show that

despite imprisonment he kept up with naval and military development. The new, broader vision of the Islands Voyages exemplifies his attempts to be re-fashioned, re-established on past glory.

- [3] Stillman, Robert E. "'Words cannot knytt': Language and Desire in Raleigh's *The Ocean to Cynthia*." *Studies in English Literature* 27.1 (1987): 35-51.

Analyzes the symbolism of language and desire in the poem 'The Ocean to Cynthia,' by Sir Walter Raleigh. The desire and the inadequacy of language is one of broad cultural importance in late Elizabethan and Jacobean society. Raleigh's desire for Elizabeth's love is both a sexual desire and a desire for the power. Although his rhetoric so closely associates the two, the loss of a desired woman was lead to his failure of language.

1988

- [4] Campbell, Mary. *The Witness and the Other World: Exotic European Travel Writing, 400-1600*. Ithaca: Cornell UP, 1988.

Shows the contribution of travel literature to the modern novel. Raleigh described New World as the image of paradise. At that same time, Raleigh's rhetoric such as comparisons,

analogies, similes, and metaphors in his text expressed it as propaganda of British imperialism and commerce. It has also indicated conjunction between fact and fiction in travel writing.

- [5] Edwards, Philip, ed. "The Last Voyage of Sir Walter Raleigh, 1617-1618." *Last Voyages: Cavendish, Hudson, Raleigh: The Original Narratives*. Oxford: Clarendon P, 1988. 175-252.
- A collection of the narratives of the voyages of the Elizabethan and early Jacobean era. Edwards assembles the contemporary accounts of three famous 'last voyages': Thomas Cavendish, Henry Hudson, and Sir Walter Raleigh. Raleigh, released from the Tower, failed to find Guiana gold in 1617-18 and came home to the executioner's axe. In this book, his 'Apology', and the letters to Winwood, his wife, Carew, and King James had not been reprinted for many years.

- [6] Hamilton, Lynn. "Donne's THE BAIT." *Explicator* 46.3 (1988): 11-13.

An article on John Donne's poem 'The Bait'. Hamilton examines the danger of love in his poem by comparing two poems: Christopher Marlowe's 'Passionate Shepherd to His Love' and Raleigh's 'The Nymph's Reply to the Shepherd'. Donne is in agreement with Raleigh, whose poem about the dangers in love

dwells on its temporary nature. *The Nymph*, in Raleigh's poem, suspects shepherd's love will not endure.

- [7] Maragou, Helena. "The Portrait of Alexander the Great in Anne Bradstreet's 'The Third Monarchy'." *Early American Literature* 23.1 (1988): 70-81.

States that the basic historical source for Anne Bradstreet in the composition of "The Grecian Monarchy" is Sir Walter Raleigh's *The History of the World* (1614). The portrait of Alexander in Raleigh's *The History* reflects his basic religious and moral assumptions. This view is based on a belief in an all-pervading scheme of divine justice operating in the universe.

- [8] Yoon, Heran C. "Colin Clout in Love Again: A Study of Edmund Spenser's Pastoralism in "Amoretti and Epithalamion"." Diss. The George Washington U, 1988.

Traces Raleigh's secret marriage to Elizabeth Throckmorton and his subsequent imprisonment in the Tower by the jealous Elizabeth from Spenser's point of view. Raleigh represented the courtier who wrote Petrarchan poems while hoping and fearing to serve the Virgin Queene. Raleigh's predicament is an extreme example of the Court's systemic problem. *The Faerie Queene's* feminine type enables the transformation of

others through her own transformation from a maiden into a woman. [DAI 50 (1989): 151A]

1989

- [9] Hunter, C. Stuart. "The Work of Lesser Scholars: Some Brief Reflections on the Nature and Function of the Annotated Bibliography." *Sidney Newsletter* 10.1 (1989): 36-42.
- Comment on Raleigh's annotated bibliographies: the work of C.M. Armitage. Hunter states that Armitage's *Sir Walter Raleigh: An Annotated Bibliography* is hardly satisfactory annotated bibliography because of the way in which it does not carry on enough down the evaluative road that an annotated bibliography ought to be. Raleigh's items, figures, and locations are associated with his colonization efforts in the New World, and his literary works.
- [10] Moloney, Karen Marguerite. "Praying at the Water's Edge: Seamus Heaney and the 'Feis' of Tara." Diss. U of California, Los Angeles, 1989.
- Explores the ways in which an ancient Celtic motif serves as an important metaphor in the poetry of Seamus Heaney. In Heaney's revitalization of this motif, the relationship of male lover to female goddess serves as prototype for the

humble, deferential behavior. "Ocean's Love to Ireland" depicts effects of the English plantation in Ireland in graphic terms: the rape of Gaelic Munster by such Elizabethan imperialists as Sir Walter Raleigh. [DAI 50 (1990): 3942A]

1990

[11] Campbell, Marion. "Inscribing Imperfection: Sir Walter Raleigh and the Elizabethan Court." *English Literary Renaissance* 20.2 (1990): 233-53.

A key essay on Queen's representation as political factor. The Armada victory was celebrated as the defense of the Queen's body against violation by the hated Spanish king. Elizabeth manipulates this symbolism of Queen's body successfully throughout her reign to claim her femininity as a source of power. Raleigh shows himself as Elizabeth's courtier in an elaborate costume encrusted with pearls which are the Queen's sign of virginity.

[12] Cheney, Patrick. "The Laureate Choir: The Dove as a Vocational Sign in Spenser's Allegory of Raleigh and Elizabeth." *Huntington Library Quarterly: A Journal for the History and Interpretation of English and American Civilization* 53.4 (1990): 257-80.

States that Spenser hints at the Dove's theological significance in his *The Faerie Queene*. Since in the Dove episode, Spenser relies on the tradition to figure himself in his role as national poet: he is an agent of God's grace in the Elizabethan power structure. The relation between Timias and the Dove identify the episode as an allegory of a providential friendship between Raleigh and Spenser. Raleigh would have been alert to Spenser's vocational symbolism.

- [13] Fury, Cheryl Anne. "Hells Afloat: The Life of Common Elizabethan Sailors during the Anglo-Spanish War, 1585-1603." MA thesis. U of New Brunswick, 1990.

Examines the shipboard existence of the common Elizabethan mariners who sailed and often died on the Queen's warship. The reign of Queen Elizabeth I is often seen as one of the "golden ages" of English naval history. The battles with the Spanish Armada and the careers of Francis Drake, Martin Frobisher, Walter Raleigh evoke images of patriotic battles and adventures on the high seas. Raleigh often exploits the conception of anti-Spanish in his works. [MAI 33 (1995): 1711A]

- [14] Graham, Kenneth John Emerson. "The Performance of Conviction:

Anti-rhetorical Plainness from Wyatt to Shakespeare." Diss. U of California, Berkeley, 1990.

Use the concept of 'Plainness' which claim to speak the plain truth in texts, and analyzes some texts of Renaissance. Raleigh writes his travel writing as plain truth not only to persuade an audience, but also to grant his privilege. To speak plain truth is to make public acknowledge, and to use the rhetoric. [DAI 51 (1991): 3082A]

- [15] Oram, William A. "Spenser's Raleighs." *Studies in Philology* 87 (1990): 341-62.

Argues that Raleigh appears with significant frequency in Spenser's poetry. Spenser characterizes Raleigh as patron, explorer, great courtier, and lover of Queen. Raleigh's ambiguous figure in Spenser's poetry means to Spenser's influence of both good and ill poetry by moving to Ireland. Oram examines allegory of Raleigh in Spenser's *The Faerie Queene*.

- [16] Sisk, John P. "The Guiana Collection." *Hudson Review* 43.1 (1990): 85-98.

An essay on Raleigh's Guiana voyage. In his *Discoverie* Raleigh speaks of "a nation of inhumane Canibals" who has been people-eaters but he never says that they ate anybody.

Raleigh seeks for the heroic enterprise of City building in the New World to publicize. Garden of Eden in his *The History* is no doubt a reflection of his horticultural bent.

[17] Suárez, Socorro. "Dialectical Tension in Sir Walter Raleigh's Life and Work." *SEDERI/Proceedings of the National Conference of the Spanish Society for English Renaissance Studies*. Ed. Javier Sánchez. Saragossa: Sociedad Española de Estudios Renacentistas Ingleses, 1990. 45-53.

States that Raleigh's poem, "Fain would I", has three points of articulation "I", "you", and "not": "I" stands for Sir Walter Raleigh, "you" for the Queen and "not" exemplifies the contradictory relationship of two people. A large number of his role such as husband, soldier, and explorer cause him to restlessness of a Renaissance spirit. Furthermore, queen's power over him also rested on a contradiction which desires to her attachment to him, prevented the man from fulfilling his dreams.

1991

[18] Brooks-Davies, Douglas. "The Numbering of Sir Walter Raleigh's Ocean to Cynthia: A Problem solved." *NAQ* 38.1 (1991): 31-34. Discusses the problem of the numbering of the extant books

of *The Ocean to Cynthia*. Brooks-Davies states that the numbering reveals intention and effect in the poem. This poem written by imagining himself as the inhabitant of a Hadean landscape is associated with landscape of the New World.

[19] Eggert, Katherine Elizabeth. "Ravishment and Remembrance: Responses to Female Authority in Spenser and Shakespeare." Diss. U of California, Berkeley, 1991.

Investigates literary production of the English Renaissance. Both Spenser and Shakespeare identify female authority as malignancy and subversive. Raleigh's poem limits the queen's nature by construing literary authority as more masterful than hers. Female ruler provoked not only literary characterizations of powerful women, but also literary effect feminized. [DAI 53 (1992): 1525A]

[20] Folena, Lucia. "History and Forms: Renaissance Culture and Its Others." Diss. U of California, San Diego, 1991.

Compares the differences of approaches between 'historicism' and 'formalism', and analyzes some texts produced at Renaissance culture. The textual or iconographic metaphor of nudity of New World savages is a Renaissance invention. Raleigh uses this strategy in his *Discoverie*. [DAI 53 (1992): 147A]

- [21] Fuller, Mary C. "Raleigh's Fugitive Gold: Reference and Deferral in the *The Discoverie of Guiana*." *Representations* 33 (1991): 42-64.

Explore Raleigh's inwardness from his figurative language in *Discoverie*. The *Discoverie* is a text, and Raleigh's expedition is literally a search for the referent since he had never been to Guiana. Raleigh image Guiana as a woman, and a woman presented as a sexual object. This personification of Guiana as a virgin deflower queen shows at the symbolic level.

- [22] Litt, Dorothy E. "The Poetics and Politics of Naming: The Case of Sir Walter Raleigh and His Queen." *Names: A Journal of Onomastics* 39.4 (1991): 319-24.

An article on the naming of Raleigh's "*The Ocean to Cynthia*." The cruel lady, "Cynthia" in this poem is Queen Elizabeth, which gives the poem an added political dimension. Naming establishes a hierarchical relationship, the moon above, the ocean below, and an elevation of both; the queen as goddess and her favorite as the embodiment of her realm's maritime power.

- [23] McCrea, Adriana Alice Norma. "Neostoicism in England: The Impact of Justus' neostoic synthesis on English political

thinking, 1586-1652." Diss. Queen's University at Kingston, 1991.

Examines both the nature of Justus Lipsius' achievement and the reception of his teachings in late Elizabethan and early Stuart England. When Raleigh seeks to answer the question of political loyalty and participation, he adapts Lipsius' teachings to the English political context. Neostoicism characterize Lipsius' main feature. [DAI 53 (1993): 3646A]

[24] Montrose, Louis. "The Work of Gender in the Discourse of Discovery" *Representations* 33 (1991): 1-41.

A key essay on gendered representation of the New World in Europe. Montrose examines allegorical personification of America as female nude through relationship between Sir Walter Raleigh and Queen Elizabeth. The Colonization of New World in Raleigh's text symbolizes Queen's masculine and virginity, and invincibility of Great Britain against Spain at that time.

[25] Owens, Judith M.C. "Enabling Engagements: Spenser, His Patrons, and the Poetics of Patronage." Diss. U of Manitoba, 1991. An essay on the relationship between poet and patron in Spenser's works. Owens analyzes the dedicatory sonnets of the 1590 *The Faerie Queene* to argue that Spenser maintains

critical distance from the court. Spenser points to both the devastating effects upon Raleigh of the figurative courting of Elizabeth and the possible ill effects upon the body politic. Raleigh's patronage of *Faerie Queene* promotes the mirroring of Elizabeth as Belphoebe. [DAI 54 (1993): 941A]

[26] Wandio, Gerald. "Style, Reverence, and "Discovery" in the poems of Greville, Herbert, and Donne." Diss. U of Alberta, 1991.

An article on style in the poems of Greville, Herbert, and Donne. This style is one that differs greatly from poet to poet, but which is in its essentials similar. Raleigh perfected the best features of the plain and sweet styles of the sixteenth century. Their greatest subject of poet is relationship of the human being to the infinite, specifically the relationship of the human soul to God. [DAI 53 (1993): 3541A]

1992

[27] Beer, Anna "Knowing shee cann renew": Sir Walter Raleigh in Praise of the Virgin Queen." *Criticism* 34.4 (1992): 497-515. An article of critical history of Sir Walter Raleigh's poem, *the 11th: and last booke of The Ocean to Cynnthia*. Beer argues

that there is a hidden message in this poem: Raleigh offers the queen in the metaphor of praise. It shows Raleigh's complex position as courtier poet in this era. This poem is recognized as the direct link between Elizabeth and Raleigh's poetry.

[28] Cunningham, Karen. "'A Spanish Heart in an English Body': The Raleigh Treason Trial and the Poetics of Proof." *Journal of Medieval and Renaissance Studies* 22.3 (1992): 327-51.

Looks at two overlapping subjects about Raleigh: legal history, particularly constructions of proof under early modern laws of treason; and specific social and political conditions that impinge on a trial. Raleigh attempts to pull from his tainted "Spanish" heart, re-presents its Englishness, and desires to search for some Cosmographical descriptions of the Indies.

[29] Dolle, Raymond F. "Captain John Smith's Satire of Sir Walter Raleigh." Ed. Kathryn Zabelle Derounian-Stodola. *Early American Literature and Culture: Essays Honoring Harrison T. Meserole*. Newark: U of Delaware P, 1992. 73-82.

States that while Raleigh idealized and fantasized about the Edenic new world and golden land to conquer, Smith combined visionary ideals of American potential with realistic

objectivity, describing the risks and requirements. The two men illustrates the image of America such as a nightmarish image of the violent rape of the virgin, and explicit articulation of the English land-as-woman metaphor that reinforced their desire to conquer the new world.

- [30] Erickson, Wayne. "Spenser's Letter to Raleigh and the Literary Politics of The Faerie Queene's 1590 Publication." *Spenser Studies: A Renaissance Poetry Annual* 10 (1992): 139-74.
- Spenser's Letter to his friend Walter Raleigh appended to the 1590 *The Faerie Queene*. In the Letter, Spenser engages Raleigh and the world with the full force of a Renaissance critical imagination. Erickson states that Raleigh's self-fashioning reflects the world and creates its own world accepting the play metaphor as an image of life's limitations.

- [31] Gim, Lisa. "Representing Regina: Literary Representations of Queen Elizabeth I by Women Writers of the Sixteenth and Seventeenth Centuries." Diss. Brown U, 1992.
- Examines the complex role of Queen Elizabeth I concerning gender, power, and representations of the feminine. Male writers such as Raleigh presented her as virgin, goddess, mother, or potential bride depicting her as erotic, or else

as an exceptional woman. By contrast, female writers avoid re-encoding the queen as woman in the bodily or sexual sense. Such representations reveal that the queen significantly affected constructions of their identities as writers and women. [DAI 53 (1993): 3918A]

[32] Miller, Shannon Michelle. "The Raleigh Enterprise and the New World." Diss. U of California, 1992.

Examines the intersection between Raleigh's patronage and establishment of an English in the New World. English patronage system is re-fashioned through contact with the New World -- Newfoundland, Virginia, Guiana, and Ireland. Edmund Spenser's *The Faerie Queene* also illustrates a discourse of new world as well as Raleigh challenges the imagery of the Queen's cult of virginity through the materials supporting the Guiana enterprise. The entire process of new world "discovery" becomes a discovery the other makes of the self. [DAI 52 (1992): 3941A]

[33] Read, David. "Raleigh's Discoverie of Guiana and the Elizabethan Model of Empire." *The Work of Dissimilitude: Essays from the Sixth Citadel Conference on Medieval and Renaissance Literature*. Ed. David G. Allen and Robert A. White. Newark: U of Delaware P, 1992. 166-76.

A key article on the relation between Raleigh and New World. Read analyzes the word *empire* used in the Raleigh's *Discoverie*. Whenever Raleigh employs the word, he refers not to English empire, but to empire of Guiana which is last incarnation of the Inca Empire in South America. Raleigh's *Discoverie* presents a question of imperialism in the Renaissance, and helps to seek to diagram the "Elizabethan model of empire."

[34] Shawcross, John T. "A Contemporary View of Sir Walter Raleigh."

A Quarterly Journal of Short Articles, Notes, and Reviews
5 (1992): 131-33.

Exemplifies Sir Walter Raleigh's poem written before his execution. The poem implies his political attitudes; beneath its surface lies an antagonism toward James I and his advisers. There are some references written about the New World within the poem.

1993

[35] Coote, Stephen. *A Play of Passion: The Life of Sir Walter Raleigh*.

London: Macmillan London, 1993.

Highlights Raleigh's brilliant career as recorded in the bibliography. Coote states that Raleigh shapes a variety of

roles to act on 'this stage-play world'. Chapter 2 explores his source of intelligence. Raleigh is inspired by John Dee's thought which admires Elizabeth as the Virgin Queen, and Humphrey Gilbert's ambition which plans for American colonization.

- [36] Morris, Jeffrey B. "Poetic counsels: The Poet-Patron Relationship of Spenser and Raleigh." Diss. The Pennsylvania State University, 1993.

Situates Spenser and Raleigh in the context of literary patronage. Morris examines representations of Raleigh in Book II of *The Faerie Queene*, where Spenser critiques the problematic impulses of New World exploration and colonization from Christian and classical perspectives. In Book III, IV, and VI of *The Faerie Queene*, Spenser shows Raleigh as allegories of his relationship with Queen Elizabeth. [DAI 54 (1994): 4453A]

- [37] Teague, Frances. "Jonson's Drunken Escapade." *Medieval & Renaissance Drama in England: An Annual Gathering of Research, Criticism and Review* 6 (1993): 129-37.

An essay on literary and personal friendship between Sir Walter Raleigh and Ben Jonson. Teague describes Ben Jonson's drunken escapade in France. Johnson refers to a lost work

by Raleigh, a life of Queen Elizabeth, and to a letter Raleigh received from Spenser. The father in this story is sober and virtuous: there is none of the arrogance for which Raleigh was noted.

1994

[38] Beer, Anna R. "“Left to the World without a Maister”: Sir Walter Raleigh’s *The History of the World* as a Public Text.” *Studies in Philosophy* 91.4 (1994): 432-63.

Analyzes Raleigh’s *The History of the World*, published in 1614, as literary text. Although this book had been read as evidence of patronage relationship between Raleigh who is confined in a tower and Prince Henry, Beer states that this book should be read as Raleigh’s political strategy to establish his validity. His encyclopedic knowledge was based on Greek history, the triumph of Philip of Macedonia, and authority of Bible.

[39] Peter R, Moore. "Did Raleigh try to kill Essex?" *NAQ* 41.4 (1994): 463-67.

An article on relations between Raleigh and The second Earl of Essex. Raleigh wrote a letter to the Queen's chief minister, Sir Robert Cecil, urging that Essex be destroyed.

Most modern historians argue or imply that Raleigh wanted Essex killed. Although Raleigh was depicted as a figure of tragedy, he exercised power over his enemy in the court.

[40] Schwarz, Kathryn. "Mankynde Women: Amazon Encounters in the English Renaissance." Diss. Harvard U, 1994.

Considers the significance of the Amazon myth in Renaissance literature. The traditionally marginal figure of the Amazon is centralized in the Elizabethan and Jacobean periods, appearing Raleigh's *Discoverie*. Queen Elizabeth I literalizes the potential violence of the powerful woman, and the materiality of that threat creates a tension between fiction and its potential referent, between an authorial power and political power. [DAI 55 (1995): 2409A]

1995

[41] Bess, Jennifer. "Remodeling Eden in Early Modern Travel Narratives, Science and Poetry." Diss. Catholic U of America, 1995.

An article on allegory of paradise in early modern travel narratives. Bess states that this genre reveals England's self-consciousness about its changing relationship with nature as a second scripture, as a scientific object and as

an object of conquest in the New World. Explores such as Raleigh use Edenic imagery to describe the New World and their images of pastoral coexist with images of georgic labour and imperialism. [DAI 56 (1995): 1787A]

[42] Delli Carpini, Dominic Francis. "Rewriting Holiness in the Age of Mechanical Reproduction: Cultural and Theological Contexts of Spenserian Allegory." Diss. Pennsylvania State U, 1995.

Demonstrates that Edmund Spenser developed his allegorical method in response to the standardization of theological texts and doctrine within a print culture. Spenser uses the two major genres of his work--pastoral eclogue and editorial gloss-- to recreate the cultural dialogue about theological authority. Spenser lays out in his *Letter to Raleigh*, and carries out in his *The Faerie Queene*, relies on the capabilities of allegory, romance, saints' life. [DAI 56 (1996): 3591A]

[43] Fuller, Mary C. *Voyages in print: English travel to America, 1576-1624*. New York: Cambridge UP, 1995.

An important essay of travel writing on the New World. Fuller analyzes the engagement of printing press with American discovery by picking up English voyagers. Raleigh claimed

that the truth about the voyage to Guiana could be read in his suffering (weary body, exhausted estate). His writing represents Elizabethan England in metaphor of expansion, dispersion, and masculine.

[44] Heron, Maureen Michelle. "(In)vested interests: The economy of authorship in Columbus' "Diario" and Raleigh's "Discoverie"." Diss. Yale U, 1995.

Studies parallel texts in early colonial America: Columbus's *Diario*(1492-3) and Raleigh's *Discoverie*. Two texts develop each rhetorical strategy without detaching from their specific historical contexts. Raleigh attempts to redeem royal favour by constructing his identity as an explorer, and by inserting himself into a continuum of unsuccessful Spanish seekers after Guina. [DAI 56 (1995): 2668A]

[45] Santowski, Britta. "Transgressing Terms of Gender in "The Faerie Queene": Britomart, Radigund and Artegall." MA thesis. Memorial U of Newfoundland, 1995.

States that the male-inscribed feminine-ideal can only be presented to the reader by writing the man into woman. To be "ideal" means to cease to exist as woman. The only good Woman as scripted in Edmand Spenser's *The Faerie Queene*, is an absent woman. It is also depicted in the letter of Spenser

to Raleigh. The adventures of allegorical hero needs the ideal woman. [MAI 35 (1997): 416A]

- [46] Whitehead, Neil L. "The Historical Anthropology of Text: The Interpretation of Raleigh's Discoverie of Guiana." *Current Anthropology* 36.1 (1995):53-74.

An essay of the question of European knowledge of Amerindians as others. Whitehead discusses the study of representation theoretically, and analyzes Raleigh's *Discovery* as colonial text. Raleigh's text accurately portrays the political relations among the indigenous inhabitants of the Guiana region. It is inevitable that Raleigh can represent the other only in his own terms.

1996

- [47] Bajetta, Carlo M. "Raleigh's Early Poetry and Its Metrical Context." *Studies in Philology* 93.4 (1996): 390-411.

An essay on relationship between Raleigh's Poetry Style and Gascoigne's style. Bajetta argues that Raleigh's prosody was deeply influenced by it circulated in the Inns of Court which he might have tried to imitate even in terms of punctuation. Raleigh found himself competing with new models to remain in the queen's special favor. Bajetta actually compares

several printed editions and manuscripts of works by Gascoigne and his coterie.

- [48] Bajetta, Carlo M. "Unrecorded Extracts by Sir Walter Raleigh." *NAQ* 41.2 (1996): 138-40.

An article on the problems of Raleigh's authorship. Bajetta introduces unknown Raleigh's texts which are unnumbered, modern binding, original spelling. The text of *The Lie* preserved in this manuscript is the only unknown copy made during Raleigh's lifetime. The second extract from the Raleigh canon printed here for the first time is another copy of a poem, *The Excuse*.

- [49] Bednarz, James P. "The Collaborator as Thief: Raleigh's (re)vision of *The Faerie Queene*." *ELH: A Journal of English Literary History* 63.2 (1996): 279-307.

Examines Sir Walter Raleigh's revision of Edmund Spenser's book of *The Faerie Queen*. Raleigh's perspective on literary theft was conditioned not only phrasing, construction, and plot but also Renaissance theories of imitation. Spenser allegorized Raleigh as a victorious soldier "Timias" in his poem since Raleigh provided Spenser with access to Queen Elizabeth between 1589 and 1590.

- [50] Beer, Anna R. "Textual Politics: The Execution of Sir Walter Raleigh." *Modern Philology: A Journal Devoted to Research in Medieval and Modern Literature* 94.1 (1996): 19-38.

Analyzes Raleigh's speech not only through the content of the speech itself, or through the consideration of related texts, but also through the responses of both the state and the public. Beer attempted to find a public voice, and reveal a weakness in Jacobean statecraft.

- [51] Craig, Martha J. "The Protocol of Submission: Raleigh as Timias." *Genre: Forms of Discourse and Culture* 29.3 (1996): 325-39.

Examines parallel relationship between Raleigh and Timid Timias which appears in Spenser's book of *The Faerie Queen*. Craig examines the allegory by exploring the word of "submission" which is integral elements of the personal, religious, and political spheres of the Elizabethan world. Submission is necessitated by class, gender, or colonization.

- [52] Edwards, Philip. "Tragic Form and the Voyagers." Ed. Jean-Pierre Maquerlot and Michèle Willems. *Travel and Drama in Shakespeare's Time*. Cambridge: Cambridge UP, 1996. 75-86.
- States that Raleigh describes his role as that of tragic hero

and seeks the consolation of a theory of success and failure. He seeks to disprove by blaming everyone else for the failure of his Guiana expedition in his *Apology* of 1618: the King, the Spaniards, his own colleagues. This extraordinary exception of himself from his own recognition of human conduct and responsibility is characteristic of the man who could write the magnificent final paragraphs of *The History of the World*.

- [53] Hadfield, Andrew. "'The naked and the dead': Elizabethan perceptions of Ireland." Ed. Jean-Pierre Maquerlot and Michèle Willems. *Travel and Drama in Shakespeare's Time*. Cambridge: Cambridge UP, 1996. 32-54.

An essay on English perception of Elizabethan Ireland. Hadfield argues that the formation of a colonial identity cannot be separated from the development of a specific national identity and the representation of Ireland is appeared as an exotic territory. Raleigh in his account of his voyage to Guiana (1596) advocates humane treatment of the natives to win them over from Spanish control. According to Raleigh, the Spanish treated the Indians with the utmost cruelty.

- [54] Hamlin, William M. "Imagined Apotheoses: Drake, Harriot, and

Raleigh in the Americas." *Journal of the History of Ideas* 57.3 (1996): 405-28.

Examines image of the New World in three early modern travel narratives and colonial accounts: of Sir Francis Drake, of Thomas Hariot, and of Sir Walter Raleigh. Raleigh relies on myth model regarding America Indian as "savage", and creates an image of Queen Elizabeth as demigoddess.

[55] Hattaway, Michael. "'Seeing things': Amazons and Cannibals." Ed. Jean-Pierre Maquerlot and Michèle Willems. *Travel and Drama in Shakespeare's Time*. Cambridge: Cambridge UP, 1996. 179-92.

States that The New World Raleigh wrote as the source of evil is reminded of the myth of syphilis. In 1596 both Edmund Spenser and Raleigh follow the Spanish who had been haunted by what might lie south of the West Indies, the 'southern mysteries', and who had heard of female warriors in the region. Spenser and Raleigh were happy to relocate them in Guiana.

[56] Heinen, H. Dieter, and Stanford Zent. "On the Interpretation of Raleigh's Discoverie of Guiana: A View from the Field." *Current Anthropology* 37.2 (1996): 339-41.

Looks Raleigh's *Discoverie* from any current anthropological

point of view. Heinen's analysis is indebted to Neil Whitehead's idiosyncratic reading which exploits metaphor for hostile relation between different Amerindian groups. Raleigh's report presents first the realistic version from the Spanish expedition.

[57] Salas, Charles G. "Raleigh and the Punic Wars." *Journal of the History of Ideas* 57.2 (1996): 195-215.

A brief article on Raleigh's writing, Punic Wars, part of *The History of the World*. Although traditional view of the Punic Wars was interpreted as a battle between Rome and Carthage, it is treated as the analogy to Spain on the contemporary. Raleigh's treatment of the first Punic Wars contains pointed reference to naval strategy.

[58] Salinger, Leo. "The New World in 'The Tempest'." Ed. Jean-Pierre Maquerlot and Michèle Willems. *Travel and Drama in Shakespeare's Time*. Cambridge: Cambridge UP, 1996. 209-22.

States that the reports about voyages to the New World contribute something to the production of Shakespeare's *The Tempest* in 1611. It is precisely the allusions to the New World, tacit or overt, that make *The Tempest* unique. Raleigh could persuade himself in Guiana to credit reports of

headless men such as Mandeville had described.

- [59] Solomon, Andrea Remi. "When the other is the self: England, Spain, and Literature about the New World, 1595-1632." Diss. U of California, Berkeley, 1996.

An article on the ambiguous identity of the English in America. Solomon argues that between 1595 and 1630 Anglo-Spanish politics shaped English literature about the New World and its inhabitants. The impulses of encounter between Spanish and Indian produce untenable position in Raleigh's *Discoverie*. It is the first example of English anxiety about emulation and rejection of the Spanish model of colonialism. [DAI 57 (1997): 3952A]

1997

- [60] Beer, Anna R. *Sir Walter Raleigh and His Readers in the Seventeenth Century: Speaking to the People*. New York: St. Martin's, 1997.

Analyzes Raleigh's political writing written from prison. Although these materials hadn't been focused on, Beer suggests their significance to illuminate the political culture of the seventeenth century. The publication of his account of voyage carries a new significance of economics

of colonialism: Raleigh's attempt to raise substantial sums by publishing in print was not successful.

[61] Greenblatt, Stephen. "A Response to Suzanne Gearhart." *New Literary History* 28.3 (1997): 481-82.

Presents a response to Suzanne Gearhart's essay on the celebration of sadomasochism as the source of political progress or psychological liberation. In 1618 King James decided to execute Raleigh in order to appease the Spanish ambassador and rid himself of an annoyance against Raleigh. Greenblatt states that the sight of the ax falling on the victim's neck might be sexual pleasure for crowds in the venue for public executions.

[62] James, Louis. "A Tale of Two Rivers: From Sir Walter Raleigh to Wilson Harris." Ed. Marc Delrez and Bénédicte Ledent. *The Contact and the Culmination*. Liège, Belgium: L3-Liège Language and Literature, 1997. 253-57.

Traces writings of the myth of Guiana chronologically. Raleigh wrote the account of the Orinoco as Eden, and depicted the image of the South American heartland as a Virgin. The image was ambiguous, for it implied both virginity and readiness for violation, and both the interior and its inhabitants.

[63] Mackenthun, Gesa. *Metaphors of Dispossession: American Beginnings and the Translation of Empire 1492-1637*. Norman: University of Oklahoma Press, 1997.

Analyzes English and Spanish narratives of the "discovery" and colonization of America. Mackenthun states that colonial texts are involved in rhetoric of justification of possession of America. The sexual metaphor of Virginia body through Raleigh's symbolic act of penetration means to change of moral standards in British. His source of information is based on the myth of El Dolado. That is, his *Discoverie* is outcome of numerous materials.

[64] Morris, Jeffrey B. "To (Re)Fashion a Gentleman: Raleigh's Disgrace in Spenser's Legend of Courtesy." *Studies in Philosophy* 94.1 (1997): 38-58.

Examines the allegorical representation of Raleigh in Spenser's book VI of *The Faerie Queene*. Spenser emphasizes Raleigh's role not only as an associate in the colonization of Ireland, but as a focus for the problem of court and culture in England. Spenser continues to fashion Raleigh as "a gentleman or noble person in vertuous and gentle discipline." in his book.

[65] West, William N. "Gold on Credit: Martin Frobisher's and Walter

Raleigh's Economies of Evidence." *Criticism: A Quarterly for Literature and the Arts* 39.3 (1997): 315-36.

Looks credibility of Raleigh's account of voyage from existence of gold. Narrative of the New World seeks credit. Raleigh tries to find a way to turn his narrative into credit, and to bring evidence of the gold back. Language is a tool of persuasion. The solutions link conceptions of both language and money—or gold. There is no gap between word and thing or description and event

- [66] Whitehead, Neil L. "Monstrosity and Marvel: Symbolic Convergence and Mimetic Elaboration in Trans-Cultural Representation: An Anthropological Reading of Raleigh's Discoverie ... " *Studies in Travel Writing* 1 (1997): 72-95. A key essay on analysis of Raleigh's *Discoverie*. Whitehead examines unreliability of Raleigh's description such as the presence of 'Indian' gold from an anthropological viewpoint, and made a positive evaluation of his description. The cannibal trope in both native and European usages is key to any interpretation of the discovery of eaters of men, and then relate this understanding to some of the noted features of Raleigh's text.

1998

[67] Belton, Benjamin Keith. "Orinoco Flow: Culture, Narrative, and The Political Economy of Information." Diss. Emony U, 1998.

Examines the relationship between the production of a regional space in a world economy, the Orinoco River region of Venezuela, and the production of cultural knowledge about that space through narrative. In Chapter One, Belton look at the influence of the narratives of early New World explores, including Christopher Columbus and Sir Walter Raleigh. Orinoco region forms the place of cultural image called *topos*. [DAI 59 (1999): 3999A]

[68] Dillard, R.H.W. "The Elizabethan Novels: Death of the Fox."

The Elizabethan Trilogy. Ed. Horvath, Brooke. Huntsville, TX: Texas Review, 1998. 22-33.

An Essay on George Garrett's novel, *Death of the Fox* (1971), in which Raleigh appears as a figure of the last Elizabethan. Dillard examines Garrett's description task: the way that historical novels, plays or the writing of history itself can be literature is to imagine his or her characters. In the novel, Raleigh imagines the future after his death which is symbolized as the imitation of Christ.

[69] Farley, Kevin Dean. "'Consum'd in Going': Recitation and Revocation in Elizabethan Endings." Diss. U of North Carolina at Chapel Hill, 1998.

Examine Sir Walter Raleigh's "The Ocean to Scinthia." Farley states that the "linguistics" of subjectivity which is set in the writings of Bakhtin, Derrida, and Kristeva is intertwined with the "historicisms" of subjects which is exemplified in the work of Foucault, Giddens, and Greenblatt. Such subjectivity is represented in Raleigh's text. [DAI 60 (1999): 432A]

[70] Fernandez-Armesto, Felipe. "Times & Tides." *History Today* 48.4 (1998): 8-9.

Presents information on the expeditions experienced by Sir Walter Raleigh. Although Raleigh looks for lost worlds and El Dorado, there was no 'great and golden city', evidence of the presence of the displaced Inca court which he professed to locate there. An old explorer's dream— stumbling on a lost civilization in the 'jungle' has endured into the present century.

[71] Lawson-Peebles, Robert. "The Many Faces of Sir Walter Raleigh." *History Today* 48.3 (1998): 17-24.

Explores changes of images which Raleigh used to present

himself. Role-playing was central to an ambitious man like Raleigh since self-presentation is often an important component of success in this era. Two images of Raleigh established. One was imperialist thorough the reprint of his *Discovery*. The other was familialist which has belief in the importance of family life, in blood ties, and in the relationship between the individual and the national family.

- [72] Makurenkova, Svetlana. "Intertextual Correspondences: The Pastoral in Marlowe, Raleigh, Shakespeare, and Donne." Ed. Alexandr Parfenov and Joseph G. Price. *Russian Essays on Shakespeare and His Contemporaries*. Newark: U of Delaware P, 1998. 185-200.

Places Raleigh's poetry on the famous lines of Marlowe to Shakespeare, Donne and anonymous author who could not have been aware of this vigorous line. Shakespeare's *The Merry Wives of Windsor* echoed *The Tempest*: an allegory of the New World within the framework of the pastoral tradition. Raleigh's poem "The Nymph's Reply to the Shepherd" also adheres to pastoral tradition.

- [73] Ramirez, Luz Elena. "Empire and Americanism: British Representations of Latin America." Diss. U of Texas at Austin, 1998.

Investigate the literary representation and historical reality of England's technological and capitalist involvement in such diverse region as Venezuela, Columbia, Panama, Mexico, and Brazil. Raleigh's search for El Dorado exposes and emblemizes the mythical impulses driving economic activities. [DAI 59 (1999): 3468A]

[74] Sanders, Laura Emily. "Between quest and conquest: Elizabethan romances of Ireland and the New World." Diss. U of Southern California, 1998.

Addresses a variety of texts informed by chivalric romance and colonial failure. Sanders uses a key word: "colonizing courtier," a man who embodies both the military aggression to conquer foreign lands and the inborn grace to charm the natives into acquiescence. In chapter three, Raleigh disregards geographical borders established by Spain to portray his voyage to Guiana as a romantic quest to save natives. [DAI 60 (1999): 435A]

[75] Scholz, Susanne. "Pleasure Island, or When Guyon Discovered Guiana: Visions of the Female Body in English Renaissance Literature." *European Journal of English Studies* 2.3 (1998): 285-305

A brief essay on rhetoric of female land. The identification

of the female body was a common device in early modern texts. The trope in the image of a female represents to virginal body modeled on the biblical enclosed garden. Raleigh uses the strategies to prove his Queen's loyalty, like his refraining from touching native women, from raping the virgin country, and from taking some of gold.

1999

[76] Latham, Agnes and Joyce Youings, eds. *The Letters of Sir Walter Raleigh*. Exeter: U of Exeter P, 1999.

An edition of the letters of Sir Walter Raleigh. The letters have been taken from the original manuscripts and have been newly dated and textually corrected. No less than 44 of the surviving Raleigh letters are concentrated with his two voyages to that part of South America centered on the lower Orinoco river-basin known as Guiana. Raleigh described that he won the friendship of the native ruler in a letter.

[77] Coates, Corey Harper. "Empires of the Historical Imagination." Diss. U of Toronto, 1999.

Deals with Victorian through Modern works which dwell on the careers of three famous Elizabethan adventuring heroes, Sir Francis Drake, Sir Walter Raleigh, and Sir Richard

Grenville. The life of Raleigh involves in several late nineteenth-century novels. Coates discusses the meaning of 'Imperialism' in 1899, and examines England's imperial prospects getting to the colonial. [DAI 60 (2000): 3663A]

[78] Davies, Rosalind. "'The Great Day of Mart': Returning to Texts at the Trial of Sir Walter Raleigh in 1603." *Renaissance Forum: An Electronic Journal of Early Modern Literary and Historical Studies* 4.1 (1999): 22 paragraphs.

Examines Raleigh's texts on his trial. A large number of the biographical portraits of Raleigh written in the seventeenth century were the product of the court drama, and the picture of Raleigh as a victim of the Stuart regime. The trial was Raleigh's biggest performance. His word and sense of theatre were his only defense.

[79] DePasquale, Paul Warren. "The Anxiety of Contract: Representation of the Amerindian in Early Modern English Colonial Writings, c. 1576-1622." Diss. U of Alberta, 1999. Examines representation of Amerindians in early modern English travel narratives, colonial instructions, sermons, propaganda, letters, diaries, plays, and poems. DePasquale is concerned with three key moments in England's earliest efforts to colonize North America: Frobisher's expeditions

to the modern Canadian Arctic; Raleigh's voyages to modern Carolina's Outer Banks; and early years of England's colony at Jamestown. [DAI 61 (2000): 195A]

- [80] Gibson, Jonathan. "French and Italian Sources for Raleigh's 'Farewell False Love'." *Review of English Studies: A Quarterly Journal of English Literature and the English Language* 50.198 (1999): 155-65.

Identifies for the first time French and Italian sources for Sir Walter Raleigh's poem 'Farewell False Love'. His poem is indebted to Philippe Desportes's poem. Since Raleigh's sequence of images in his poetry is used in source of French and Italian, his Image of New World is inspired by their sources as well.

- [81] Kono, Barbara S. "Defining the British National Character: Narrations in British Culture of the Last Two Centuries." Diss. U of Massachusetts, at Amherst, 1999. Demonstrates the continuity of the self-imaging of the British or English. Kono argues that widespread belief in a British national character is the result of the wide circulation of images purporting to depict its traits. Although author's motives for designedly portraying the national character have quite personal, they are primarily

ideological. The images are examined by Raleigh's text. [DAI
60 (1999): 433A]

2000

[82] Aronson, Marc. "The Quest for Historical Context." *Book Links*
9.5 (2000): 34-37.

States that Raleigh and the European entry into the New World was a very erotic story. There were some language of sex and desire in English writings about America. At the same time, Raleigh hoped the English restraint would stand in contrast to the Spanish. Chastity was a diplomatic calculation and it was a nice thing to stress in a report that a virgin queen could read.

[83] Centerwall, Brandon S. "A Reconsideration of Ben Jonson's Contribution to Sir Walter Raleigh's *The History of the World*(1614)." *Ben Jonson Journal: Literary Contexts in the Age of Elizabeth, James and Charles* 7 (2000): 539-54.

Refers to the narrative of war contained within Raleigh's *The History of the World*. Centerwall examines Ben Jonson's contribution to *The History* by comparing Polybius's account with Jonson, and by examining the veridity of quoting from the English translation of Abraham Ortelius' geography of

the world, *Theatrum Orbis Terrarum* (1606).

[84] Johnson, Paul. "Are these the real reasons why Sir Walter Raleigh is to be removed from the pedestal?" *The Spectator* Nov 25 2000 vol.285 Iss 8990

Traces Raleigh's career in the court through the relationship with James I. Raleigh is one of the first imperialist, a friend of Dr John Dee, who coined the term 'the British Empire'. Johnson states that the reasons why Raleigh imprisoned in the Tower are not only at the request of the Spanish, but also unfit for homosexuality in the Cabinet and in all the centers of power in Britain.

[85] Kim, Hwa-Seon. "The Female Body on the Margin of Colonialism: Diario, The Discovery of Guiana, and The Tempest." *Journal of English Language and Literature* 46.4 (2000): 965-87.

A key essay on the ideology of otherness, the discourse of Western colonialism, and its manipulation of sexuality. Kim states that the myth of the female body is projected into and served for the colonial project, and then the potential of virginity lay not only in civilization but in the promise of infinite bounty within a hegemonic order. Raleigh's representational strategies of the trope serves to ingratiate oneself with the queen and to formulate 'the

Virgin Queen Cult'.

[86] King, Maureen Claire. "'Essex, That Could Vary Himself into All Shapes for a Time": The Second Earl of Essex in Jacobean England." Diss. U of Alberta, 2000.

Looks representation of the 2nd Earl of Essex in Jacobean England (1603-1625). The heroic tradition exploited by the 3rd Earl of Essex is the product of myth making process. King investigates the influence of the Essex-Raleigh relationship on Jacobean portrayals of Essex. Raleigh involves in the fall of Essex, and the late Essex also involves in the 1603 execution of Raleigh. [DAI 62 (2001): 1845A]

[87] Hamana, Emi. "The Wonder of the Virgin Queen: Through Early Colonial Discourse on Virginia." *Hot Questrists after the English Renaissance: Essays on Shakespeare and His Contemporaries*. Ed. Yasunari Takahashi. New York: AMS press, 2000. 37-52.

Looks at the representation of the Virgin Queen. Hamana focuses on colonial discourse on Virginia used by the men sent mainly by Raleigh. The trope of a virgin land evoked in masculine colonial discourse which assumed female sexuality as the object of male desire. After the Queen's

death, Virginian natives fell victim to the English desire for conquest under James I. The sovereign's turning male means that Virginia was "raped".

- [88] Hedley, Jane. "Motives for Metaphor in Gascoigne's and Raleigh's Poems." *Approaches to Teaching Shorter Elizabethan Poetry*. Ed. Patrick Cheney. New York: Modern Language Association of America, 2000: 184-89.

Compares poetic device of George Gascoigne with of Raleigh in teaching students these poems. Metaphor in their poem had been developed to their social or political purposes. Raleigh's *The Ocean to Cynnthia* circulated at a court as a desperate poem because of having implied Raleigh's secret marriage without the queen's permission. For publication of poem, the poem's author tried to suit queen's favor.

- [89] Kinney, Arthur F. "Reading Marlowe's Lyric." *Approaches to Teaching Shorter Elizabethan Poetry*. Ed. Patrick Cheney. New York: Modern Language Association of America, 2000: 220-25.

An essay on Christopher Marlowe's poetry, *Hero and Leander*. This poetry had an effect on the Renaissance authors such as George Chapman, John Donne, and Sir Walter Raleigh. The poem attributed to Raleigh, "If all the world and love were young", attempted to answer Marlowe's lyric.

[90] Murphy, Peter Gregory. "Ethnopolitical Representation of Indigenous Peoples: Comparative Perspectives of the Americas." Diss. U of Arkansas, 2000.

Investigates trends in the literary representations of American Indians function in an ethnopolitical context. Murphy examines the ambivalence of the era in its romantic and realistic portrayals of the indigenous, and considers both native and author can be interpreted as negotiated social entities. Narratives of Raleigh reveal cultural and political interests of initial encounters between European and native. [DAI 61 (2001): 3551A]

[91] Schülting, Sabine. "Travellers'tales: Narrativity in Early Modern Travelogues." Ed. Bernhard Reitz and Sigrid Rieuwertz. *Anglistentag 1999 Mainz: Proceedings*. Trier: Wissenschaftlicher, 2000. 429-38.

Seeks to the interconnection between narrativity, the European traveller's self assertion and the narrative construction of colonial others. Narrativity is the basis of early modern travel writing. Travel writers had to bring a 'new world' to life and, had to convince their readers that this world is real. Although Raleigh found neither the city of Manoa nor the mythical El Dorado, he succeeds in 'entering' Manoa and in presenting El Dorado to his readers

and, to the queen.

- [92] Speed, Stephen. "Cartographic Arrest: Harvey, Raleigh, Drayton and the Mapping of the Sense." Ed. Erica Fudge. *At the Borders of the Human: Beasts, Bodies and Natural Philosophy in the Early Modern Period*. Basingstoke: Palgrave, 2000. 110-27.

Employ the concept of 'mental mapping' which implies a relation of space and of time in English of the seventeenth-century. Raleigh uses this metaphor of mapping which offers the senses of cartography itself, its languages, figurations and possibilities, a learned power by another name.

- [93] Wood, Tanya Caroline. "Borrowing Raleigh's Mantle: William Cavendish's Address 'To the Lady Newcastle, on Her Booke of Pems'." *NAQ* 245 (2000): 183-85.

A brief article about a poem of William Cavendish, the Duke of Newcastle, 'To the Lady Newcastle, On Her Booke of Pems'. Cavendish addresses his wife as trope in his poem, allies himself to the Elizabethan era, and compliments Raleigh's poetic gifts. Cavendish uses Raleigh's work as a method of self-promotion. Raleigh came to represent the pinnacle of Elizabethan masculinity.

2001

[94] Cohen, Adam Max. "Technology and the Self in Renaissance Literature." Diss. U of Virginia, 2001.

Examines some of the relationships between technology and selfhood in Renaissance literature. Cohen focuses on military technologies, information technologies, and navigation technologies that led to European contact with the peoples living in the "new islands" which came to be known as America. Raleigh's *Discoverie* reveals that many changes ushered by three technological revolutions were the flourishing of one variety of subjectivity. [DAI 62 (2002): 2411A]

[95] Dees, Jeromes S. "Colin Clout and the Shepherd of the Ocean." *Spenser Studies: A Renaissance Poetry Annual* 15 (2001): 185-96.

Examines intertextual relations between Spenser's *Colin Clouts Come Home Againe* and Raleigh's *The Ocean to Cynnthia*. Dees speculates that Spenser's poem refers to Raleigh's poem, that Raleigh's in turn engages Spenser's, and that both should be read as embodying each other. The two poems handle the Neoplatonic idea of love.

- [96] Erickson, Wayne. "Spenser Reads Raleigh's Poetry in(to) the 1590 *Faerie Queene*." *Spenser Studies: A Renaissance Poetry Annual* 15 (2001): 175-84.

An essay on the relation between Spenser and Raleigh. Spenser and Raleigh are teasing each other in their poems of ironic tone. Spenser engages Raleigh in intellectual play, as Raleigh engages Spenser in his two commendatory verses. As common factor, these men always absolutely commit to imperial.

- [97] Everton, Michael. "Critical Thumbprints in Arcadia: Renaissance Pastoral and the Process of Critique." *Style* 35.1 (2001): 1-17.

Investigates the fundamental means of pastoral allegory in Renaissance, and outlines history of critique of Renaissance pastoral. Raleigh's poetry—"The Nymph's Reply to the Shepherd" is treated as a passive and pure pastoral text. On the other hand, his text is the opposing factor that posits the antipastoral.

- [98] Gaudio, Michael. "America in the Making: John White and the Ethnographic Image, 1585-1980." Diss. Stanford U, 2001.

Considers the English painter John White's watercolors at their original moment of production in 1585. Gaudio points

out two basic questions of American visual culture: about the visual practices involved in the production of New World knowledge; about the ways in which America entered into Western consciousness. White under the patronage of Raleigh serves as the visual prototype of the North American Indian.

[DAI 62 (2002): 2909A]

- [99] Griffiths, Robert Gordon. "Expedient Truths: Aspects of Narrative Representation in Elizabethan Voyage Literature." Diss. U of Victoria, 2001.

Investigates the reports of Raleigh's adventures to Virginia during 1584-90. Griffiths deals with Raleigh's accounts of the voyages as intertextuality, and examines the rhetorical strategies developed to negotiate between texts. Although each writer shares common view of the New World, Raleigh's *Discoverie* are offered as original contributions to scholarship about Elizabethan English voyage literature.

[DAI 62 (2001): 1419A]

- [100] Hamlin, William H. "A Lost Translation Found? An Edition of The Sceptick (c. 1590) Based on Extant Manuscripts [with Text]." *English Literary Renaissance* 31.1 (2001): 34-51.

An article on prose of ancient Greek epistemological skepticism, *The Sceptick*. The version of *The Sceptick*

proposes a solution to an Elizabethan textual enigma. The work which some exotic creatures appear on is often quoted from Raleigh who seeks idea of voyage of New World.

- [101] Oram, William A. "What Did Spenser Really Think of Sir Walter Raleigh When He Published the First Installment of *The Faerie Queene*?" *Spenser Studies: A Renaissance Poetry Annual* 15 (2001): 165-74.

A brief article on relation between Raleigh and Spenser. Spenser not only praises Raleigh, but also criticizes against him in poetry to independent of Raleigh's patron. *The Faerie Queene* is a poem praising Elizabeth. Oram states that Raleigh should have written *The Faerie Queene* or a similar poem of praise for Queen Elizabeth until Spenser does so.

- [102] Rudick, Michael. "Three Views on Raleigh and Spenser: A Comment." *Spenser Studies: A Renaissance Poetry Annual* 15 (2001): 197-203.

Proposes three views on Raleigh and Spenser argued by Jerome Dees, Wayne Erickson, and William Oram. Three writers explore the similarities and difference of poems of both Raleigh and Spenser. In common, both poets commend each other in their poems because their audience and their subject are

their Queen Elizabeth. Her essence might be inexpressible and her satisfaction uncertain of attainment; nevertheless, her inspiration guaranteed good faith on the poets' part.

[103] Smith, Donald Kimball. "Mapping more than the World: Shaping the Cartographic Imagination in Late Medieval and Early Modern England." Diss. U of Iowa, 2001.

An essay of medieval and early modern maps in England in the fifteenth, sixteenth, and seventeenth centuries. These maps provided new cartographic ways of thinking about concerns of religion, nationalism, and subject. Smith states that this geographical space provides a means of cartographic control for Sir Walter Raleigh in his exploration of Guiana. [DAI 62 (2002): 2437A]

[104] Stevens, Paul. "Milton's 'Renunciation' of Cromwell: The Problem of Raleigh's Cabinet-Council." *Modern Philology* 98.3 (2001): 363-92.

Argues that Milton's act of reverence in publishing Raleigh's political and military aphorisms — *The Cabinet-Council* (1658) means not an ironic condemnation of Cromwell's domestic policy but the justice of England's foreign policy. Elizabethan period of modern English nationalism was an ideological antipathy to Spanish

imperialism. Raleigh's writing of New World contributes to political factor of English.

2002

[105] Shenk, Linda Suzanne. "The Queen's Learning: Poetry and the Crisis of Humanism in Elizabethan England." Diss. U of Minnesota, 2002.

Examines the reason of educated men's such as Raleigh writing love poetry during the latter half of her reign. Raleigh represented himself as intellectual (and therefore political) failures. He took special care to mask the political power of his learned identity since his power of the intellectual threatened himself to marginalize Elizabeth's political centrality. Love poetry participants in the tense interdependent relationship between education and politics. [DAI 63 (2003): 2553A]

[106] Vaughan, Alden T. "Sir Walter Raleigh's Indian Interpreters, 1584-1618." *William and Mary Quarterly* 3rd ser. 59.2 (2002): 341-76.

Traces the history of Raleigh's practice of transporting American natives to England, training them to speak English. They returned back to America, and introduced the other

natives to Anglican Christianity as interpreters. Language was an essential instrument of empire. English-trained natives played significant roles in Raleigh's imperial scheme.

2003

[107] Beer, Anna. *My Just Desire: The Life of Bess Raleigh, Wife to Sir Walter*. New York: Ballantine Books, 2003.

Reexamines traditional Biographies of Raleigh from his wife's view. Bess Raleigh proved to be a natural player on this stage of extravagant mythmaking and covert sexual politics. The secret marriage between Raleigh and Bess cost both of them their fortunes, their freedom, and their lives. She survived personal tragedy, the ruinous global voyages launched by her husband, and the vicious plots of enemies.

[108] Moran, Michael G. "Ralph Lane's 1586 Discourse on the First Colony: The Renaissance Commercial Report as Apologia." *Technical Communication Quarterly* 12.2 (2003): 125-54.

Analyzes Ralph Lane's *Discourse on the First Colony*, which presents the chronology of Sir Walter Raleigh's first attempt to establish a colony in 1585. This report of purpose are to question the standard view of Virginia as an Edenic

region, to explain Lane's failure to establish a colony in the region, and to paint the native people as a picture far different from Barlowe's noble savage. Moran's approach to the report is rhetorical strategy.

- [109] Steggle, Matthew. "Charles Chester and Richard Hakluyt." *Studies in English Literature 1500-1900*. 43.1 (2003): 65-81. Examines two bibliographical data: Charles Chester and Richard Hakluyt. Steggle outlines two models of account of voyage: as literary artifact celebrating the rise of a nation, and as useful materials for future voyagers. Chester was famous for his verbal insults against people, and was in turn satirized by some writers, however, Raleigh took an interest in Chester.

2004

- [110] Bednarz, James P. "Marlowe and the English Literary Scene." *The Cambridge Companion to Christopher Marlowe*. Ed. Patrick Cheney. Cambridge: Cambridge UP, 2004. 90-105. An article on literary trace of Marlowe's relationship with Raleigh. Raleigh's colonial ventures were based at Durham House, his London residence, where Thomas Harriot was employed as his scientific adviser. Harriot familiarized

Raleigh's navigators with the latest technology. Edmund Spenser also compares his fiction's epic geography to 'fruitfullest Virginia' as a site of discovery and conquest. Raleigh's New World territory was named in Elizabeth's honor.

- [111] Rudick, Michael. "Editing Raleigh's Poems Historically." *New Ways of Looking at Old Texts, III*. Ed. W. Speed Hill. Tempe: Renaissance English Text Society, with Arizona Center for Medieval and Renaissance Studies, 2004. 133-42.

An essay on edition of Raleigh's poems. Rudick places the material history of Raleigh's text, and arranges them in groups determined by the kind of documents chronologically. Raleigh tries to live up to some image of him in the other departments. He isn't able to discriminate between his self-fashionings and the fashionings of him by other agencies.

- [112] ---. "A Response to Michael Rudick." *New Ways of Looking at Old Texts, III*. Ed. W. Speed Hill. Tempe: Renaissance English Text Society, with Arizona Center for Medieval and Renaissance Studies, 2004. 143-46.

A critic against Michael Rudick's edition of Raleigh's poems. Raleigh's identity as a politically oppositional figure was

developed in English culture, determining not only how his works were read, but also which works were associated with his name. "Author-centered" editing is gradually required by developing media of manuscript and print.

- [113] Tashma-Baum, Miri. "A Shroud for the Mind: Raleigh's Poetic Rewriting of the Self." *Early Modern Literary Studies: A Journal of Sixteenth and Seventeenth-Century English Literature* 10.1 May 2004: 1.1-34.<<http://www.shu.ac.uk/emls/10-1/tashrale.htm>>
- A brief essay on Raleigh's poem "The 11th: and last booke of the Ocean to Cynnthia". Tashma-Baum shows that this poem expresses qualities characteristic of Raleigh's writing throughout. Unease in this poetry stems from the Queen's gender, from the Elizabethan reality of male dependence upon a superior female.

2005

- [114] Aragona, Jared Lane. "Utopian Canvas: Visionary aspects of Early English-American Literature, 1497--1705." Diss. U of Arizona, 2005.
- Examines the concept of utopia to literature surrounding the English exploration and colonization of America. Aragona

defines four broad types of utopian vision specifically applicable to the English exploration and colonization of America: Active Complex vision, Active Simple vision, Divine Patent visions, Natural Primitive visions. Raleigh generated representation of America that expressed Active Complex, Active Simple, or Divine Patent. [DAI 66 (2005): 177A]

[115] Beer, Anna. "Raleigh's History of Her World." *Women's Writing* 12.1 (2005): 29-42.

An essay on life of the wife of Sir Walter, Lady Elizabeth Raleigh whose activities can be understood as a historian. Beer states that her application of past texts to current circumstances existed in complex interrelation with traditional male historical practice. Lady Raleigh letter to her husband shows his masculinity, his ownership of property, and his powers of persuasion.

[116] Graves, Roy Neil. "Raleigh's 'Moral Advice'." *Explicator* 63.4 (2005): 204-08.

A brief article of the study of Raleigh's poetic structure. Raleigh's quatrain titled "Moral Advice" indicates that he is atheist. Graves scrutinizes the relationship to word game as "God" backwards to spell "dog" (*Works* 743). The name

"Walter Raleigh" is hidden signature that comprises two nameforms—WA[L]TER missing *l* and Raw-lie.

- [117] Holmes, John. "The Guiana Projects: Imperial and Colonial Ideologies from Raleigh to Purchas." *Literature & History* 14.2 (2005): 1-13.

Examines the literary records of two English expeditions launched to explore and settle the South American mainland. Holmes states that these accounts reveal glimpse into the origins of British imperial and colonial ideologies.

- [118] Lacy, Mark Swanson. "Neither Joshua nor Cincinnatus: The Intellectual Origins of the Anglo-American Martial Synthesis, c. 1530--c. 1700." Diss. U of Wisconsin - Madison, 2005.

Traces the development of English thought regarding the appropriate form of military power from the reign of Henry VIII to the end of the 17th century. English authors including Raleigh wrestled with two broad problems: the way of reconciling individual liberty with England's ability to defend itself and the relationship of economic power to military power. [DAI 66 (2006): AAT3200035]

- [119] Moran, Michael G. "Figures of Speech as Persuasive Strategies

in *Early Commercial Communication: The Use of Dominant Figures in the Raleigh Reports About Virginia in the 1580s.*" *Technical Communication Quarterly* 14.2 (2005): 183-96.

Analyzes the persuasive effects of three reports written by Arthur Barlowe, Ralph Lane, and Thomas Hariot by using Kenneth Burke's idea of the four major tropes: metaphor, metonymy, synecdoche, and irony. Moran states that these reports represent the beginning of American commercial communication in English, and reassessment the credibility of Raleigh's report.

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- [120] Bruce, Donald. "SPENSER'S POETIC PICTURES: A VISION OF BEAUTY." *Contemporary Review* 288.1680 (2006): 73-86.
- Investigates Edmund Spenser's epic, *The Faerie Queene*. Spenser's imagery for a woman's nakedness links to Queen Elizabeth, or Queen of the Amazons. Although Raleigh is often prefixed to editions of *The Faerie Queene*, he was so confused by the poem regarded him as an explorer, or knight.

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